

Records of the Director's Office: Sherman E. Lee, 1958-1983

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July 09, 2019

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Summary Information

Repository	Ingalls Library and Museum Archives
Creator	Lee, Sherman E.
Title	Records of the Director's Office: Sherman E. Lee, 1958-1983
Date [bulk]	Bulk, 1958-1983
Date [inclusive]	1952-1983
Extent	49.0 Cubic feet
General Physical Description note	Paper, Photographs.
Language	English

Preferred Citation note

Archives of The Cleveland Museum of Art, Records of the Director's Office: Sherman E. Lee, Series [number], date and short description of document [e.g. letter from Lee to Emery May Norweb 20 June 1968].

Biographical/Historical note

Sherman Emery Lee served as the third director of the Cleveland Museum of Art from April 1, 1958 to June 30, 1983, guiding the development of a collection of considerable renown. In total, he worked for the museum for thirty-two years, two as a student volunteer while receiving his doctorate, five as curator of Oriental art, and twenty-five as director and chief curator of Oriental art. Lee was born in Seattle in 1918 but grew up in Brooklyn, New York. He did not develop an interest in art until he enrolled in an art history course at American University in Washington, D.C., during his junior year of college. He received both a bachelor's and master's degree from American University, majoring in history, in 1938 and 1939, respectively. He discovered his true interest in Asian art while enrolled in summer courses at the University of Michigan in 1939. He met his wife, Ruth Ward, while at American University and married in 1938.

After graduating from American University Lee continued his education at Western Reserve University in Cleveland. His first association with the Cleveland Museum of Art was serving as a student volunteer for Howard Hollis, curator of Oriental art. He received his Ph.D. in art history in 1941, with his dissertation a critical survey of American watercolor painting. His first professional position was at the Detroit Institute of Arts (DIA) as curator of Far Eastern art and curator of decorative arts, which he held from 1941-1946, serving the last two years in the Navy in the Pacific theater. In 1946 Howard Hollis asked Lee to join him as an advisor on collections in the Arts and Monuments Division of the Civil Information and Education Section, General Headquarters, Supreme Allied Command in Tokyo. The mandate of the Arts and Monuments Division was to inspect and inventory all works of art as a way to protect and promote the arts in Japan. In this position Lee was exposed to works of art that he otherwise would never have been able to see, cementing his interest in the art of the Far East. When Hollis left in 1947 to become a dealer in the United States, Lee stayed on and headed the operation. Lee left the Far East in 1948 to work for the Seattle Art Museum, which had a substantial Asian art collection. He returned to Cleveland in 1952 to become curator of Oriental art.

The trustees of the Cleveland Museum of Art appointed Sherman Lee to be the successor to the dynamic William Milliken (director from 1930-1958). Lee had become involved in the administrative duties of the art museum by serving as the museum's liaison to the architects designing the museum's addition, which opened to the public less than a month before Lee officially became director. In late 1957, Leonard Hanna, already an important museum benefactor, died and left to CMA a bequest valued at twenty-five million dollars. His bequest, mostly in equity, rapidly increased in value to be worth over thirty-six million in 1960. The Cleveland Museum of Art acquired an endowment second in size to the Metropolitan Museum of Art.

With a wealth of funds at his disposal Sherman Lee began the task of expanding the museum's already respected collection. As chief curator of Oriental art Lee assembled an Asian art collection of significant repute. The collection was small prior to his arrival, but through his connections in Japan and other Asian countries, as well as his knowledge and connoisseurship, the collection grew exponentially. During the 1950s and 1960s Asian art was in low demand in America. Masterpieces could be purchased at very reasonable prices. Lee worked personally with a number of dealers in Japan, including Mayuyama &

Co., Setsu Gatodo Co., and Yamanaka & Co. Lee focused on all Far Eastern cultures and styles of art, also building up the museum's Indian and Southeast Asian collections. Because of the Trading with the Enemy Act (amended in 1950, Public Law 857, 81st Congress), however, importing artwork from China was forbidden from 1950-1972. When relations with China reopened Lee visited Beijing as part of an American art delegation organized by the Committee on Scholarly Communication with the People's Republic of China, the first such delegation since 1949.

Lee felt it was important to build the museum's collections of European and American paintings, as William Milliken had focused more on decorative arts and sculpture. The museum's contemporary art collection also grew from nearly non-existent to a respectable, if still small and somewhat conservative, collection. Lee believed it was not the museum's place to gamble on new works of art, and wanted to wait and see which artists would have enduring value. He also felt that the specialized museums, such as the Museum of Modern Art and the Solomon R. Guggenheim Museum, were more appropriate venues for extensive modern and experimental art collections. Nevertheless, he did devote resources toward its development at CMA, creating the position of curator of contemporary art, first held by Edward Henning, in 1962. To aid in the care of artwork, Lee established the conservation department (originally called restoration) in his first year as director, appointing Joseph Alvaraz and Frederick Hollendonner as the museum's first conservators. Lee's collecting philosophy stressed quality above quantity, so while the museum's collection did not rival the size of some of the great eastern art museums, by the time of his retirement in 1983 it was considered one of the best comprehensive collections in the country.

Lee continued CMA's role as an educational institution by expanding the museum's education department. He wanted to cement the relationship between the museum and Western Reserve University where he began serving as an adjunct professor in 1962. Lee first taught at the University of Washington while at the Seattle Art Museum and felt that art museums and universities had much to offer each other. In 1967 Sherman Lee, with professor Harvey Buchanan of Case Western Reserve University, formalized the museum-university relationship with the creation of a joint graduate program in art history. The program allowed students to use museum resources while obtaining their master's or doctorate in art history, and take classes taught by a combination of museum curators and Case Western faculty. Lee taught and advised many students focusing on Asian art.

Under Lee the museum continued its tradition of gallery lectures, tours, extension exhibitions, and low-cost art classes for children and adults. The museum reached out to school districts, most notably through the East Cleveland Project, which provided children in the troubled district of East Cleveland the opportunity to work intensively in the museum's studios and galleries. From 1972 to 1974, Sherman Lee chaired the Council on Museum Education in the Visual Arts, an organization designed to document current museum educational programs as a way to aid future museum educators. The results of the council's study were published in 1978 as *The Art Museum as Educator*, with Adele Silver, manager of public information at CMA, serving as one of the editors.

Although Lee had the reputation of being reserved and detached from the surrounding community his support of the educational mission of the museum and his dedication to keeping the permanent collections free and open to the public attest to his commitment to enriching Cleveland's cultural opportunities. He did, however, feel there was a limit to the museum's role in the community and that it was not the museum's place to become a social advocate or to use gimmicks to lure visitors through the museum's doors. He felt that the art museum was a place for looking at and contemplating art, something that required thought and effort on the part of the individual. He did not support "blockbuster" exhibitions

chosen simply for their crowd-drawing ability, nor did he believe art museums should be a forum for political or social issues. His views stood in direct contrast to Thomas Hoving, director of the Metropolitan Museum of Art from 1967 to 1977, who encouraged the expansion of the museum's role and held controversial but "socially conscious" exhibitions such as *Harlem on my Mind*. CMA could not remain completely immune to the social unrest and tensions building in Cleveland, however. The Rodin sculpture popularly called *The Thinker*, which graced the steps of the building's original 1916 entrance, was bombed on March 24, 1970. The statue fell victim to a general act of violence against the establishment. The perpetrators were never identified. The statue was damaged badly enough that restoration work was impossible without compromising the statue's integrity. Lee returned *The Thinker* to its location on the steps without restoration work as enduring evidence of the bombing and respecting Rodin's fascination with accidental effects and damage to his work.

While Lee did not support exhibitions solely for the purpose of drawing crowds he did encourage exhibitions that furthered scholarship and demonstrated themes or styles of art. The museum held several important exhibitions each year and was able to devote considerable space to them in a new addition which opened in 1971. In his own field of Asian art Lee mounted numerous important exhibitions at CMA, each with a meticulously written catalog, beginning with *Chinese Landscape Painting* in 1954 and ending with *Reflections of Reality in Japanese Art* in 1983. He also furthered scholarship in the field of Asian art through numerous books and articles, the most important perhaps being *A History of Far Eastern Art*, first published in 1964. The book served as a textbook for courses in Asian art history, one of the first of its kind. In the field of Indian art Lee acquired for the museum a nearly complete manuscript copy of the *Tuti-nama* (*Tales of a Parrot*), tracking down missing pages that had been cut out of the book. He hired scholars Pramod Chandra and Mehmed (Muhammed) Simsar first to publish a complete color facsimile of the manuscript in 1976 and later to provide a complete English translation of the stories.

During Lee's directorship the museum building expanded twice. Marcel Breuer and Associates designed the first expansion which opened in 1971. It provided new special exhibition space; educational offices, workspace, and classrooms; and a new auditorium. The Breuer addition was so much associated with its educational function that Lee referred to it as the "education wing" as frequently as the "Breuer wing." The addition, with its stark black and white striped exterior, completely changed the north façade of the museum. Lee renovated the former auditorium to become gallery space for the Asian collection and guided the museum through a series of gallery renovations that combined paintings and decorative arts and provided a chronological sequence of the development of Western Art. Peter van Dijk designed the second building project, completed in January 1984 after Lee's retirement. It provided needed stack and work space for the library as well as additional gallery space for eighteenth- and nineteenth-century European and American art. Compared with the Breuer addition, the new library addition was nestled unobtrusively along the museum's west side between the 1916 building and the Breuer addition.

Lee was active in numerous professional groups outside the museum. He served on governing bodies for many national arts organizations, including the American Arts Alliance, the American Association of Museums, the Association of Art Museum Directors (where he served as president from 1968-1969), the College Art Association, and the JDR 3rd Fund. Additionally, he served on the National Humanities Council, the advisory body for the National Endowment of the Humanities, from 1969-1975. Lee took an interest in politics and periodically testified before congressional committees. In 1977 he testified on behalf of the Association of Art Museum Directors in support of a bill that would curb traffic in stolen cultural property. He was also a proponent of tax incentives for art donations and government indemnity

for artwork in traveling exhibitions. Locally, Lee was involved in the arts scene by supporting local artists through the May Show (the museum's juried art show for local artists), by advising local arts organizations, and by serving as a juror for local art competitions. He supported public arts programs by serving as an advisor for projects such as The City Project - Outdoor Environmental Art, organized by Cleveland State University in 1977, and as a member of the Fine Arts Advisory Council to the Cleveland City Planning Commission.

In addition to general arts organizations, Lee served on the governing bodies for organizations specifically devoted to Asian art. On behalf of the Asia Society, founded by John D. Rockefeller III, Lee organized exhibitions of Asian art at its gallery in New York and lobbied for safeguards against stolen Asian artwork. Internationally, Lee was invited to participate in the United States - Japan Conference on Cultural and Educational Interchange (CULCON), founded to foster the growth and exchange of cultural resources between the two countries. Lee organized the exhibition, Masterpieces of World Art from American Collections: From Ancient Egyptian to Contemporary Art, shown in Japan in 1976 to commemorate the United States' bicentennial. The Emperor of Japan named Lee a member of the Order of Sacred Treasure for his work on the exhibition. It was one of many honors bestowed upon Lee for his work and scholarship.

Sherman Lee retired from the Cleveland Museum of Art at age sixty-five, and was succeeded by Evan Hopkins Turner, who came to CMA from the Ackland Art Museum at the University of North Carolina at Chapel Hill. Lee moved to Chapel Hill, North Carolina following his retirement but continued to be active in the art world. He served as an adjunct professor both at the University of North Carolina at Chapel Hill and at Duke University, teaching classes in Asian art. He advised the Ackland Art Museum on Asian art acquisitions, and organized exhibitions at various museums, including the National Gallery of Art and the Solomon R. Guggenheim Museum. The oldest of his four children, Katharine Lee Reid, became the Cleveland Museum of Art's sixth director in 2000.

Scope and Contents note

The records of Sherman Lee document his tenure as director from 1958 to 1983. Because he was also chief curator of Oriental art during his directorship, these records document many of the activities in the Oriental art department, particularly during the 1950s and 1960s. During Lee's administration the museum grew in size and complexity, so the director's office records do not document all of the museum's activities as they did in previous administrations, but still serve as the central point for researching the museum's history. In addition to documenting Lee's work as an administrator, scholar, and curator, the records show the development of the museum's collection, educational and scholarly efforts in art history, and provide information about the local and national art scene. The records will also be of interest to those studying the government's role in the fine arts and the growth of arts organizations as lobbying entities.

The records are primarily in paper format with some photographs and oversize material. Material that was too large to fit in a standard legal-size folder was removed and placed in oversize storage, with a reference sheet left in the folder. Some of the original order to the records has been lost because they

were reorganized at one point into one large alphabetical series. The collection is divided into seven series through the logical grouping of similar record types and subject matter, either imposed or using original alphabetical grouping when available. An overview of each series is provided below, with fuller descriptions available immediately preceding the box list for each series. Some of the correspondence files of Henry Sayles Francis, curator of paintings and prints and drawings, from 1958-1967, are included in the records because Francis served as acting director in Lee's absence. It is not clear whether Francis maintained his records in the director's office or if they were placed with Lee's records following Francis's retirement. Earlier records of Francis are located with the records of William M. Milliken.

Exhibition records and records relating to the building of the 1971 addition by Marcel Breuer were removed prior to processing and placed in the exhibition files and building records, respectively. Also not included are records relating to Nicholas Poussin's *The Holy Family on the Steps*, and some estate and fund records. Each of these is located in separate collection. Additional materials relating to Lee's work as chief curator of Oriental art are located with the records of that department.

Arrangement note

By series, thereunder by subseries, thereunder usually alphabetically or chronologically.

Administrative Information

Publication Information

Ingalls Library and Museum Archives

Conditions Governing Access note

Subject to review by archives staff. For more information or to access this collection contact archives staff at archives2@clevelandart.org.

Processing Information note

Processed by Kristin E. Martin, October 2001

Controlled Access Headings

Subject(s)

- American Arts Alliance
- American Association of Museums
- Art museum architecture -- Ohio -- Cleveland -- Designs and plans.
- Art Museum Directors
- Art museum directors -- Ohio -- Cleveland.
- Art museums -- Ohio -- Cleveland.
- Asia Society
- Association of Art Museum Directors
- Breuer, Marcel, 1902-1981.
- Case Western Reserve University
- Cleveland Museum of Art.
- College Art Association of America
- Intermuseum Conservation Association
- Lee, Sherman E.
- National Endowment for the Arts
- Ohio Arts Council
- Supreme Commander for the Allied Powers. Civil Information and Education Section

Bibliography

This bibliography includes articles specific to Sherman Lee. Researchers seeking general information on the history of the museum, which includes information about Lee's directorship, should consult the bibliography for the records of Frederic Allen Whiting and William Matthewson Milliken.

Arthur, Allen. "Sherman Lee's Double Life." *Cleveland Plain Dealer Pictorial Magazine* (April 13, 1958): 7-12.

Banks, Pamela M. and David W. Ewing. "A More Certain and Precise Perimeter: An Interview with Sherman E. Lee." *Museum News* 61, no.5 (June, 1983): 72-82.

"Conversation with Sherman E. Lee, Director of The Cleveland Museum of Art." *Cleveland Magazine* 3, no.5 (May, 1974): 19-32.

Cullinan, Helen. "Sherman Lee: No More Gray Skies." *Cleveland Plain Dealer* (June 19, 1983): D1, D11.

Glueck, Grace. "The Ivory Tower Versus the Discotheque." *Art in America* 59, no.3 (May-June, 1971): 80-85.

"Sherman E. Lee: A Bibliography 1941-1982," 215-223, in Sherman E. Lee. *Past, Present, East and West*. New York: George Braziller, 1983.

Stevens, Mark. "Sherman Lee: 'I'm Not in the Business of Speculating...'" *ARTnews* 77, no.3 (March 1978): 48-56.

Tenth Presentation of the Charles Freer Medal, October 1, 1998. Washington, D. C.: Freer Gallery of Art, 1998. [Includes bibliography of Lee's writings through 1998.]

Tittle, Diana. "The Agony and the Ecstasy of Sherman E. Lee." *Cleveland Magazine* 8, no.1 (January, 1979): 54-62, 134-136.

Tittle, Diana. "Streams and Mountains Without End." *Northern Ohio Live* (March, 1983): 30-33, 86-87.

Wotten, Dick. "The Arty Saga of Sherman Lee." *Cleveland Press* (Dec.19, 1980): B1, B11.

Correspondence

Collection Inventory

Correspondence

Scope and Contents note

This series contains the bulk of the records Sherman Lee created. They cover all of the years that Lee directed the museum and a few years prior to his appointment as director, when he was curator of Oriental art. The records are organized alphabetically, usually by the name of the correspondent but occasionally by subject heading. Materials within the folders are organized chronologically. At the end of each alphabetical letter there are folders for miscellaneous correspondence, also organized alphabetically. Correspondence is with dealers, donors, museums, foundations, businesses, and community members. Most of it revolves around four main topics: the acquisition of artwork, whether through gift or purchase; monetary and other support from individuals and corporations; requests for loans or policy information from other museums; and research on art objects.

Because Lee continued as chief curator of Oriental art while director, most of the dealer correspondence relates to Asian art objects. Correspondence with individuals about potential donations tends to be broader, though again much of it focuses on Asian art. By the time Lee was appointed director, the curatorial departments maintained their own dealer's files, although all potential purchases needed to be approved by both the director and the curator in order to be presented before the acquisitions committee of the board of trustees. Files concerning potential acquisitions sometimes include photographs of the objects. In a few instances, Lee kept the records of objects that had a problematic past or were particularly difficult to acquire. These records are organized by the object name (e.g. Meissonnier Silver Tureen (1977.182)). Otherwise, information about an art object acquired by the museum is located under the name of the dealer or individual who sold the object, or the name the individual making the donation. Folders for museum staff in this series relate to gifts they gave the museum; all other correspondence with staff is in series 2.3 under the department name.

Correspondence relating to gifts other than artwork is filed under the name of the corporation or individual donor. Often trustees were also benefactors to the museum, donating both money and art. Memorial funds consisting of donations given in remembrance of an individual were also common. The

Correspondence

director's office issued routine thank-you letters and letters for tax purposes to benefactors. There is little additional financial data about gifts in the records of the director's office as the operations administrator maintained information on funds, endowments, and investments. Occasionally the records relate to gifts bequeathed to the museum in wills and estates. These records arranged by individuals' names, followed by "estate of" (e.g. Dority, Daniel W., Estate of, 1964-1965).

Sherman Lee's correspondence with other museums consists primarily of requests from the other museums to borrow artwork for upcoming exhibitions. (Records relating to exhibitions held at the Cleveland Museum of Art are located in a separate collection of exhibition files.) Museum staff also wrote to compare policies and procedures and for suggestions of candidates to fulfill high-level museum positions. In some instances Lee provided extensive services for other art museums, such as by serving as a trustee for the Amon Carter Museum of Western Art and performing consulting work for the Chrysler Museum at Norfolk. Information about Lee's activities for museums other than the Cleveland Museum of Art is located under the museums' names.

Lee corresponded with museum curators and other experts about research he was conducting or in response to research questions posed to him. Because of his expertise in Asian art the museum and scholarly community frequently wrote asking him to verify objects' authenticity or to date unknown objects. Lee was also invited to lecture on Asian art at various symposia and conferences. Information about such events is included in this series.

Also included in this series is correspondence with local arts organizations and local museums which provides information about the local arts scene and the entire museum community in northeastern Ohio. While most information regarding museum staff and trustees is located in series two, there is some correspondence with museum fellows, guest curators, and researchers included in this series, including correspondence with Ford Foundation fellows and other temporary or grant-funded employees. Some information about museum policy is included in correspondence between Lee and trustees of the museum including Noah Butkin, Severance Millikin, and Emery May Norweb. There is also a large amount of correspondence filed under "Letters" which consists of letters to Sherman Lee commenting on museum activities, either of praise ("Yay,") of criticism ("Nay,") or of extreme negativity and possibly derangement ("Nut File.")

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American Society for Aesthetics 1969-1972	2	10
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Apollo Magazine, Ltd. (Denys Sutton) 1962-1964	3	3
Arcade Gallery (Peter Wengraf) 1971	3	4
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Archaeological Museum (India) 1965	3	6
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Art Association of Indianapolis 1961-1971	3	10
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Art Dealers Association of America. Award for Outstanding Achievement in Art History 1982	3	12
Art Gallery of Hamilton (Ontario) 1960-1961	3	13
Art Gallery of Toronto 1958-1964	3	14
Art in America 1959-1971	3	15
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Art News 1958-1977	4	2
Art Quarterly 1966-1975	4	3
Art Reference Bureau 1961-1965	4	4
Artistica 1958	4	5
Arts Council of Great Britain 1958-1981	4	6
Ashmolean Museum (England) 1958-1979	4	7
Asian Gallery 1970-1971	4	8
Associated Council for the Arts 1970-1975	4	9

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Atlanta Art Association 1958-1962	4	10
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Australian National University 1959	4	12
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Baars, Ken J. J. 1971-1980	5	1
Bacher, Will Low 1966-1971	5	2
Bacri Antiquaire 1966-1969	5	3
Baekeland, Frederick 1976-1982	5	4
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Baker, Hostetler & Patterson 1968	5	6
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Baskett & Day (Richard Day, Ltd.) 1963; 1982-1983	5	17
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Brown, Fayette, Jr. 1958	7	7
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Carleson, Noble D. 1978-1981	9	5
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Carnegie Institute. Department of Fine Arts (Pittsburgh) 1958-1963	9	7
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Frank Caro Co. 1962-1982	9	10
David Carritt, Ltd. 1958-1983	9	11
Cartun, Paul O., Contributions in Memory of 1959	9	12
Caturla, Marie Luisa 1960-1968	9	13
Cavallo, Aldolph S. 1975-1977	9	14
Central National Bank-European Vision of America 1976	9	15
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Centre International D'Etude Des Textiles Anciens 1960	9	17
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Ceramic Gallery, Ltd. 1982	9	19
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Chakin, Nathan 1964-1981	10	1
Ralph M. Chait Galleries 1958-1981	10	2
Chambers, Eunice 1959-1966	10	3
Chamberlin, Price A. 1958-1967	10	4
Chandra, Lokesh 1969	10	5
Chandra, Pramod 1962-1983	10	6
Chapellier Gallery 1959-1965	10	7
Chen, J. D. 1955-1968	10	8
Chen, Samuel S. T. 1982-1983	10	9
Chen, Stephen O. K. 1966-1971	10	10
Cheng, Chi 1961-1983	10	11
Chester Beatty Library and Gallery of Oriental Art (Ireland) 1980	10	12
Chiang, Erh-Shih 1963-1972	10	13
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Children's Museum of Indianapolis 1975	10	15
China Institute in America 1969-1979	10	16
Chow, David 1981	10	17
Chow, Edward T. 1959-1980	10	18
Christie, Manson, & Woods 1959-1983	10	19
Chrysler Museum at Norfolk 1973-1979	10	20
Chrysler Museum at Norfolk. Consulting Work 1979-1980	10	21
Chrysler Museum at Norfolk. Consulting Work, Supporting Materials (folder 1) 1979-1980	11	1
Chrysler Museum at Norfolk. Consulting Work, Supporting Materials (folder 2) 1979-1980	11	2
Chrysler, Walter P. 1971	11	3
Chung Mei Bookstore 1980	11	4
Cincinnati Art Museum 1960-1983	11	5
City Art Museum of St. Louis 1958-1970	11	6

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Clague, John 1962; 1973	11	10
Clark, Harold T. 1958-1962	11	11
Clark, Harold T. 1963-1965	11	12
Clark, Marie Odenkirk (Mrs. Harold T.) 1965-1973	11	13
Clark, Willard G. 1977-1983	11	14
Clarke, Lois 1969-1971	11	15
Clayton, Therese Margaret 1964-1969	11	16
Cleveland Area Arts Council 1970-1979	12	1
Cleveland Art Association 1958-1983	12	2
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Cleveland Center for the Arts 1963-1964	12	5
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Cleveland State University 1967-1979	13	21
Cleveland Trust 1960-1979	14	1
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Clipsham, Jacqueline Ann 1983	14	3
Cocoran Gallery of Art (Washington, D.C.) 1971-1974	14	4
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Coggiola-Mower, O. A. 1967-1968	14	7
B. Cohen and Sons 1972	14	8
Colin, Ralph F. 1970-1980	14	9
Collection "R" Ltd. 1972-1980	14	10
College of Wooster 1967-1977	14	11
Collyer, Georgia F. (Mrs. John L.) 1960-1972	14	12
P. & D. Colnaghi & Co., Ltd. 1960-1974	14	13

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P. & D. Colnaghi & Co., Ltd. 1975-1983	14	14
Colnaghi 1983	14	15
Colonial Williamsburg 1958-1972	14	16
Colorado Springs Fine Arts Center 1958-1963	14	17
Columbia University 1959; 1983	14	18
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Committee to Commemorate the Six Million Jewish Martyrs 1966-1967	15	1
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Comune di Firenze 1982	15	3
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Connoisseur 1958-1971	15	5
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Constable, W. G. 1962	15	7
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Contemporary Arts Museum (Houston) 1958-1959	15	13
Contini-Bonacossi, A. A. 1962	15	14
Coomaraswamy, Dona Luisa (Mrs. Ananda K.) 1960-1970	15	15
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The Corcoran Gallery of Art (Washington, D. C.) 1958-1965	15	17
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Courtauld Institute of Art 1960-1967	15	23
Covell, Jon Carter 1964-1980	15	24
Cox, Warren E. 1959; 1970	16	1
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Cristiani, Mario 1970-1974	16	3
Cuyahoga County Inter-Museum Council 1969-1973	16	4
Czernin, Rudolph 1962-1963	16	5
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Dalton, Van Dijk, Johnson & Partners 1974-1979	17	6
Damiron, Paul 1966-1969	17	7
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Dauby, Nathan L. 1964	17	9
Davenport Municipal Art Gallery (Iowa) 1958-1959	17	10
David and Alfred Smart Gallery (University of Chicago) 1974-1975	17	11
David David, Inc. 1966-1982	17	12
David, E. S. (Gudea Sculpture Purchase) 1959-1970	17	13

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David, Perceval and Sheila 1958-1968	17	14
Davis & Langdale 1981-1983	17	15
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Dayton Art Institute 1958-1981	17	17
De Marteau, Claude 1958-1978	17	18
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Delbanco, Kurt B. 1973-1979	17	20
Demsey, James H. 1965-1983	17	21
Dempsey, Jeannette (Mrs. John B.) 1960-1982	18	1
Denver Art Museum 1959-1981	18	2
Des Moines Art Center 1958-1968	18	3
Detroit Institute of Art 1958-1983	18	4
Devonshire Collections (Chatsworth) 1960-1963	18	5
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Duits, Clifford 1963-1970	18	22
Dunn, Louise M. 1958-1962	18	23
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Duveen Brothers, Inc. 1958-1964	19	4
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Eberhard, Harold A., Jr. 1971	19	13
Ecker, Paul G. 1966-1975	20	1
Eden, Paul L. 1965-1983	20	2
Eells, Howard P. and Adele Chisholm 1958-1982	20	3
Egypt - Nubian Monuments 1961	20	4
Eikado East 1964-1969	20	5
Eilenberg, Sammy 1959-1976	20	6
Gilbert W. Einstein Co. 1979-1982	20	7
Eisemann, Heinrich 1958-1960	20	8
Elkon, Robert 1961-1967	20	9
Ellsworth & Goldie, Ltd. 1963-1971	20	10
R. H. Ellsworth, Ltd. 1972-1983	20	11
Elm & Company (Y. Takagi) 1969-1979	20	12

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Elst, Francois van der 1978-1980	20	13
Embassy of the Republic of China 1960	20	14
Embassy of Pakistan (A. Hilaly) 1968-1969	20	15
Emeny, Frederick L. 1979	20	16
Andre Emmerich Gallery, Inc. 1960-1982	20	17
Energy Conservation 1977-1980	20	18
Ente Manifestzioni Milanesi 1958-1959	20	19
Erdelac, Joseph M. 1972-1982	20	20
Anna Erickson Collection of Old Master Paintings 1961-1962	20	21
Erickson, Ernest 1965-1977	20	22
Eskenazi, Ltd 1971-1978	20	23
Eskenazi, Ltd. 1979-1983	21	1
European Art Color Slide Company 1959-1970	21	2
Everett, Morris 1972-1983	21	3

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Fallon, Alice Hinds (Mrs. Robert M.) 1966-1972	21	12
Fang, C. L. 1959-1960	21	13
Far East Fine Arts, Inc.. 1982	21	14
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Richard Feigan Gallery 1960-1964	21	16
Feilchenfeldt, Marianne (Mrs. Walter) 1958-1977	21	17

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Feininger, Julia (Mrs. Lyonel) 1959-1975	22	1
Feldman, Sandor 1970-1971	22	2
Fendrick Gallery 1963-1974	22	3
Ferrers 1964	22	4
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Fischer Fine Art Limited 1972-1982	22	19
Shaunaugh Fitzgerald, Ltd. 1981	22	20
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Fortnightly Musical Club 1970-1979	23	7
Forum Gallery 1974-1980	23	8
Foster, Philip 1963	23	9
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Frackelton, Constance Chandler (Mrs. Robert J.) 1959-1964	23	11
Frank, Charlotte (Mrs. Robert) 1963-1971	23	12
Frary, I. T. 1958-1964	23	13
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Frederick S. Wight Art Gallery (Los Angeles) 1983	23	15

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Freeman, James 1977-1983	23	16
Freer Gallery of Art (Washington, D. C.) 1962-1982	23	17
French & Company, Inc. 1958-1974	24	1
Frere, Philip 1963	24	2
Freudenheim, Elizabeth and Milton - Ege Manuscripts 1979-1982	24	3
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Gahlin, Sven 1967-1970	24	13
Gale, Robert I. and Frances White 1960-1977	24	14
Galleria Nazionale d'arte Antica (Italy) 1976	24	15
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Gans, Edward 1962-1965	24	18
Garden Center of Greater Cleveland 1958-1983	24	19
Garden Club of Cleveland 1959-1979	25	1
Garner, Harry 1964-1977	25	2
Garzoni, Fernando 1978-1980	25	3
Gazette des Beaux-Arts 1960-1979	25	4
Gent, Cock van 1958-1961	25	5
George Gund Foundation 1966-1981	25	6
George, Zelma 1969-1982	25	7

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Georgetown University 1959-1960	25	8
Georgia Museum of Art 1966	25	9
Germanisches Nationalmuseum Nurnberg 1958-1970	25	10
Gerson, Oscar 1964-1965	25	11
Otto Gerson Gallery 1961-1962	25	12
Getty, J. Paul 1962-1963	25	13
Christopher Gibbs, Ltd. 1974-1977	25	14
Gichner, Lawrence E. 1977	25	15
Gilbert, Creighton 1961-1978	25	16
Ginn, Alexander 1963-1983	25	17
Girod, Milton 1977-1983	25	18
Gitter, Kurt A. 1977-1983	25	19
Glass, Elizabeth H. (Jerome O.) 1975	25	20
Gloeckner, Andre 1958-1959	25	21

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Goldberg, Norman L. 1961-1967	25	22
Golden Press, Inc. 1959-1960	25	23
Goldschmidt, Lucien 1960-1983	25	24
Goldsmith, Lucille F., estate of 1980-1981	25	25
Goodman, Nelson 1978-1983	25	26
Gordon, Geoffrey 1967-1969	25	27
Government Museum (India) 1962-1964	25	28
James Graham and Sons, Inc. 1961-1969	25	29
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Greene, B. M. 1961-1962	26	6
Greene, Helen Wade (Mrs. Edward Belden), Estate Of 1958-1971	26	7
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Gries, Robert Hayes and Lucile 1958-1970	26	10
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Grimes, Nada J. (Mrs. Allen E.) 1972-1973	26	13
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Gruener, James C. 1959-1960	26	15
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Gutjahr, Ludwig Losbichler 1960-1964	26	19
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J. H. Guttmann Picture Frame Corporation 1965-1983	26	21
Gyani, S. 1961-1962	26	22
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Michael Hall Fine Arts, Inc. 1964-1982	27	9
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Halle, Walter 1961-1966	27	12
Hallsborough Gallery 1958-1973	27	13
Halvorson, Newman T. and Virginia 1959-1978	28	1
Hamilton, Florence A., Estate of 1960-1961	28	2
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Hanna, Jean Claire (Mrs. Howard M.) 1958-1973	28	6
Harada, Kozo 1960	28	7
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Harvard Business Review 1977-1983	28	10
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Hauke, Cesar de 1958-1965	28	14
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Hays, J. Byers 1958-1968	29	2
Hazlitt Gallery 1963-1976	29	3
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Heisando Co., Ltd. 1973-1983	30	1
Held, Julius 1959-1966	30	2
Heller, Ben 1962-1983	30	3
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Henderson, J. Milne and S. Milne 1974-1983	30	5
Henry Francis Du Pont Winterthur Museum (Delaware) 1958-1981	30	6
Henry Lucas Foundation 1982-1983	30	7
Herrick, Katharine (Mrs. Parmely) 1958-1959	30	8
John & Paul Herring & Company 1977-1982	30	9
Hertzog, Robert 1969-1982	30	10
H. Herzer & Co. 1964-1974	30	11

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Hesperia Art 1959-1962	30	12
Hessisches Staatsarchiv Darmstadt (Germany) 1979	30	13
K. J. Hewitt, Ltd. 1958-1971	30	14
Heyer, George S. 1971-1979	30	15
Hill, Peter 1970-1975	30	16
Hillier, Virginia B. Randolph 1971-1975	30	17
Himachal State Museum (India) 1977	30	18
Hirsch, Robert von - Sale of Collection 1977-1978	30	19
Hirschl & Adler Galleries, Inc. 1959-1983	30	20
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Hirshhorn Museum 1974-1979	31	1
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Honolulu Academy of Arts 1960-1976	31	12
Hord, Helen Chisholm (Mrs. John Huntington) 1960-1970	31	13
Hornung, Gertrude S. (Mrs. Robert Miller) 1958-1983	31	14
Charlotte Horstmann Ltd. 1979-1980	31	15
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Humphreys, Helen 1958-1967	32	9
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Indiana University, Bloomington 1958-1977	33	6
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Ingalls, Hunter 1962-1963	33	13
Ingalls, Jane Taft (Mrs. Albert S.) 1958-1962	33	14
Inglis, Brand 1982	33	15
Institute of Contemporary Art 1959-1960	33	16
Instituto Nacional de Bellas Artes (Mexico) 1958-1961	33	17
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Isaac Delgado Museum of Art (New Orleans) 1960	34	12
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Martha Jackson Gallery 1958-1960	34	23
Arthur Jaffe, Inc. 1959	34	24
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Jewish Museum (New York) 1969-1973	35	8
John and Marble Ringling Museum of Art (Sarasota, Flor.) 1959-1972	35	9
John, Betty (Mrs. Henry J.) 1959-1960	35	10
John Herron Art Institute (Indianapolis) 1960	35	11
John Solomon Guggenheim Memorial Foundation 1961-1973	35	12
Johns Hopkins University - Giza Excavations 1971-1972	35	13
Johnson, James R. 1969-1972	35	14
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Jones, E. Bradley 1982	35	16
Jones, William Powell, and Marian 1960-1978	35	17
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Zverina, Justin and Silvia 1966-1983	80	14
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Administrative Records	Box	Folder
<p>Scope and Contents note</p> <p>The records in this series document Sherman Lee's interactions with museum departments and the board of trustees. The series includes internal communication about museum events, the gallery renovation project of the 1970s, and the museum's gala celebrations. It provides documentation on the museum's organizational structure and its internal transactions. The series is organized into five subseries: Advisory Council and Board of Trustees, Appointment Books and Calendars, Departmental Files, Entertainment, Gallery Renovation, and Interdepartmental Files. The first subseries contains the director's office working papers and annotated agendas for trustees and the advisory council meetings as well as records relating to some of the committees of the board of trustees. The second subseries contains daily appointment books and monthly calendars maintained by the director's office. The third subseries, the largest of the five, contains the director's office written communication with museum departments. The forth contains information about entertainment and celebrations planned at the museum, specifically for the museum's 50th anniversary and for the opening of the 1971 addition. The fifth subseries contains records relating to the five-</p>		

Appointment Books and Calendars

step gallery reorganization project of the 1970s. The sixth subseries has records on interdepartmental issues, such as stolen artwork and the curator's meetings. More detailed information about each subseries is available preceding the box list for each subseries.

Appointment Books and Calendars

Scope and Contents note

The daily appointment books and monthly calendars maintained by the directors office are located in this subseries. The appointment books, 1971-1983, were most likely carried by Lee to keep track of his daily business. Each day is listed a separate page. The monthly calendars, 1958-1983, were most likely maintained in the office as a records of Lee's appointments. Entries in both in the appointment books and calendars were written in by Lee, his secretary, and his administrative assistant. The appointments and meetings listed are almost all professional, though Lee did keep track of his tennis schedule, which he played with members of the board of trustees. There are listings for meetings with staff, meetings with trustees, social engagements (where Lee appeared in his professional capacity), conferences, and travel itineraries.

	Oversize	Folder
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	Box	Folder
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Appointment Books 1974-1975	128	3
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Appointment Books 1978-1979	129	1
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Monthly Calendars 1958-1964	129	4
Monthly Calendars 1965-1971	130	1
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Departmental Files

Scope and Contents note

This subseries contains memoranda, correspondence, and notes between the director and museum departments. The records are organized alphabetically by the department's name at the time the records were created. Departmental name changes can be followed by referring to the appendix. Within each folder the records are organized chronologically. Departmental names do not represent organizational hierarchy, but rather reflect their relative importance to Sherman Lee. He was primarily interested in the curatorial departments and in the purchase of art, particularly in the oriental department, where he served as chief curator. Curatorial departments are all listed separately whereas departments such as development and operations administration group all internal divisions together. Some department records are further organized by staff member, while other departments have all of the correspondence grouped together chronologically. Subject areas include the purchase, exhibition, and safety of artwork, personnel issues, and museum policies and procedures. High-level staff members hired during Lee's directorship often have the initial job search correspondence included in the folder. Records under

Departmental Files

"Director's Office" include policy and memoranda sent out to all museum staff as well as information maintained by Lee's secretaries.

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Ancient Art - Corpus Vasorum Antiquorum 1964-1972	83	2
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Building and Grounds. Guards - Discrimination Problems 1973-1976	84	8
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Building and Grounds. Service, Hospital, Nursing Home, and Public Employees Union, Local 47 1976-1982	84	12
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Departmental Files

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Decorative Arts - Helen S. Foote 1958	85	2
Decorative Arts - Henry Hawley 1960-1977	85	3
Decorative Arts - William D. Wixom 1958-1977	85	4
Design - William E. Ward 1959-1982	85	5
Development and Membership - James Szubski 1982-1983	85	6
Development and Membership. Membership 1981-1983	85	7
Development and Membership. Membership Reports 1980-1983	85	8
Director's Office - Evan H. Turner, Director Designate 1982-1983	85	9
Director's Office - Itineraries 1980-1983	85	10
Director's Office - Policy and Memoranda 1958-1983	85	11
Director's Office - Retirement 1983	85	12
Early to Later Western Art. Paintings - Ann Tzeuschler Lurie 1978-1983	85	13
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Early Western Art - Patrick de Winter 1980-1983	85	15
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Egyptian and Classical Art - John D. Cooney 1963-1967	85	18
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Later Western Art - Henry Hawley 1978-1983	86	6
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Entertainment**Scope and Contents note**

Prior to the creation of the special events department the director's office handled the planning of receptions, dinner parties, and other events to honor donors, trustees, and museum benefactors. Important museum events during Lee's tenure included the Golden Anniversary in 1966-1967, the renovation of the former auditorium into the Oriental galleries (today the Asian galleries) in 1970-one which Lee took particular interest in given his inclination toward Asian art-and the opening in 1971 of

Entertainment

the education wing designed by Marcel Breuer. By far the largest of these events was the Golden Anniversary Year, with Lee working with museum president Emery May Norweb to organize banquets honoring benefactors, dealers, members, and local artists; and arranging special musical concerts and entertainment for special exhibitions. After 1966 it increasingly became the responsibility of the public relations department and A. Beverly Barksdale (general manager from 1970-1980) and later William Talbot (assistant director for administration beginning in 1980) to plan and organize entertainment events.

The records include invitations, programs, menus, itineraries, equipment needs, guest lists, correspondence with potential lecturers or entertainers and others involved in the event, seating charts, congratulatory letters, and regrets letters. Folder titles are consistent with those assigned by the director's office. They are organized chronologically by event, starting with records relating to the foreign medical graduates reception, held annually at the museum during the early 1960s. The records from the Golden Anniversary Year follow, with general information preceding folders on specific banquets and other special events. Records for the entertainment at the opening of the education (Breuer) wing are arranged in a similar fashion. At the end of the subseries is a folder of records, organized chronologically, for dinner parties and receptions for various exhibitions held between 1958 and 1983.

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Caravaggio and His Followers Dinner and Symposium 1971	90	3
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Gallery Renovation Scope and Contents note With the addition of the wing designed by the architectural firm of Hayes & Ruth in 1958, the galleries at The Cleveland Museum of Art lost the natural symmetry provided by the original building as well as		

Gallery Renovation

their chronological arrangement. The initial arrangement of art after the addition was not satisfactory to Sherman Lee, and he began to consider alternatives as early as the 1960s. The museum funded a trip by Paul C. Ruth (of Hayes & Ruth) to Europe where he explored gallery arrangements at famous museums. After returning Ruth reported his findings to museum staff and continued to work with the museum toward implementing changes in the gallery structure. By 1964, however, the museum staff felt pressure to plan for the Golden Anniversary and Lee and the trustees decided to table any action on gallery rearrangement until after 1966. By that time the need not only for gallery rearrangement but also for more space in general became apparent to Lee and the trustees. The focus shifted to designing a new wing for the museum along with a new auditorium. The former auditorium was renovated to provide gallery space for the Asian collection, which had grown exponentially under Lee's supervision as curator of Oriental art. The 1971 addition provided new special exhibition galleries, a necessity given the increasing importance of special exhibitions. During the building of the new wing the trustees and Lee were finally able to tackle the problem of gallery arrangement, deciding upon a chronological arrangement that would follow current thinking on the development of Western art. The sequence would begin with the art of Classical and Mediterranean civilizations and progress forward chronologically through early Christian art, Medieval, Renaissance, and so forth, until the present day. Art of the Americas, prior to Western influence, and Asian art would be shown separately. African and Pacific tribal art would be shown in relation to their impact on Western Art. The new arrangement would also combine work in different media into the same galleries, a fairly radical idea for the time. The process required the renovation and renumbering of nearly all of the galleries on the second floor of the museum.

The museum described the gallery renovations as phases III-V of a five step renovation process that began with the creation of the Oriental galleries. Phase II consisted of the installation of an eighteenth-century French room from Rouen, with adjacent galleries. Phase III was the renovation of the east galleries of the 1958 building covering ancient, Islamic and Byzantine art. The west side of the 1958 building, which once held the Asian art collection, was renovated for nineteenth-century American and European art galleries in phase IV. The Medieval, Renaissance, Baroque, and Rococo galleries in the original 1916 building were renovated in phase V. The last three phases, the focus of these records, took place between 1972 and 1976 with money from grants from the National Endowment for the Arts and funds raised by the museum. Phases III-V were the heart of the renovation and reinstallation of the upper-level galleries. Maps detailing the renovation focus solely on the last three phases. Perhaps to make the renovation process seem part of a larger scheme, the project was described in five phases, though the inclusion of the renovation of the eighteenth-century French galleries as phase II appeared to

Library / Gallery Addition

have happened after the other phases had already been planned, indicated by hand-written renumbering of the phases in the records.

The records begin with a description of the overall plan of the renovation, including some annotated maps detailing the locations of the renovations. The records include fund-raising letters, detailed cost analyses, descriptions of the work, and copies of contracts for phase III. Records relating to phase III make up the bulk of the material. There are no records relating specifically to phase II. All the records relating to the Oriental gallery renovation are located separately with the records of the 1971 building.

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Library / Gallery Addition	Box	Folder
Scope and Contents note		
<p>Sherman Lee guided the growth of the museum through the building of a new wing by Marcel Breuer that opened to the public in 1971. By 1978, however, it was apparent that the museum was in need of further expansion. The museum library, located above the galleries in the 1958 wing, had reached a space crisis of dire proportions. Built to hold approximately 80,000 volumes of books, the library had no room left to expand. Books</p>		

Library / Gallery Addition

were piled along the stack aisles and in the hallway, hampering reference service and reducing space for researchers. Though the 1971 addition added room for the department of art history and education and created new galleries for special exhibitions, it added little gallery space for the permanent collection. As modern art grew in size the museum staff found they had to keep too much of the collection in storage due to a lack of exhibition space. The conservation department, which had begun under Lee's direction and had steadily grown during his tenure, also was in need of better facilities. In 1979 the board of trustees authorized the Cleveland architectural firm of Dalton, van Dijk, Johnson & Partners to perform a feasibility study to determine if a new wing could be added to the museum. Architect Peter van Dijk designed an addition on the west side of building along the wall of the 1958 wing, nestled between the loading area of the 1971 wing and the west side of the original 1916 building. The addition had four levels: two levels for the library, one level for additional gallery space, and one level for equipment. The design would allow the renovation of the conservation department, which would move into the library's former location, providing contiguous workspace for painting and three-dimensional object conservation and space for the increasingly sophisticated machinery needed to perform conservation work.

The trustees, however, were skeptical about adding another addition as the museum did not have sufficient funds to cover the full cost of constructing the wing and its accompanying ongoing operating expenses. Up to this point, the Cleveland Museum of Art had never conducted an extensive capital campaign. The extreme generosity of Leonard Hanna, Jr. helped fund both the 1958 and 1971 additions. Although the museum was still in a better financial situation than many other museums during that time period, some sort of fund raising action was necessary in order to be able to afford the new wing. Despite the trustees' reservations the museum entered into a contract in 1979 with Dalton, Van Dijk, Johnson & Partners for the preparation of schematics and specifications for the addition.

To address the fund-raising issue the trustees appointed a development committee. The trustees and Sherman Lee argued about the propriety of

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building a new wing without all of funds in place and how much money was needed both to fund the construction and operating expenses. The museum had never before had a development department but by 1980 there was a general call for a development office not only to oversee the raising of money for this project, but also for future needs. Eventually the trustees agreed that approximately six million dollars would be needed to fund the construction of the new wing and to create an endowment to cover the additional operating expenses.

In 1981 the museum hired the firm of Brakely, John Price Jones, Inc. to perform a capital campaign feasibility study. The firm interviewed community leaders to gather opinions about the best way to run the campaign and presented the trustees with a report in May 1982. Nevertheless, with the creation of the new department of development and membership, headed by James Szubski, the development committee recommended that the museum not create a highly visible public campaign and instead rely on money from the general reserve, grant money, and money raised through smaller campaign efforts. Ultimately, part of the funding came from a \$500,000 challenge grant awarded by the National Endowment for the Arts which required the museum to raise \$3.50 in new money (e.g. excluding membership dues) for every one dollar of the grant. Another portion came from a grant from the Kresge Foundation that also had matching requirements. In the end, the \$6.7 million campaign for the building resembled an all-out public campaign.

By mid-1982 Lee and the trustees decided to go ahead with the building plans and selected R. P. Carbone as the contractor for construction. The company broke ground on August 19, 1982. Complicating the capital campaign the head of development and membership, James Szubski, abruptly resigned in January 1983, after having worked for the museum for less than a year. The museum hired consultants Charles L. Feldstein & Co. to manage the capital campaign after Szubski's departure.

Sherman Lee retired on June 30, 1983 in the midst of construction, so it was the next director, Evan Hopkins Turner, who presided over new wing's

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dedication and opening to the public. On January 30, 1984 the museum library was dedicated as the Ingalls library, honoring former trustees Jane Taft Ingalls and Louise Harkness Ingalls, and the gifts of many members of the Ingalls family, especially David and Frances Ingalls. The library nearly tripled its stack space to 21,000 square feet. The basement level of the wing was devoted to stack space and storage, with the first floor containing the reference area and offices for the library, photograph library, and slide library. The museum held a gala opening for the galleries above the library on February 7, 1984. The new wing provided additional space for nineteenth- and twentieth-century art in nine galleries above the library, allowing more of the museum's artwork to be displayed. Renovation of the former library for the conservation department continued during 1984. The department moved into its new quarters in 1985.

The records in this series are organized into three subseries: Fund-Raising, Architect's Records, and Miscellaneous. Fund-raising records begin with the capital campaign feasibility study performed by Brakely, John Price Jones, Inc., including the final report. Records relating to the capital campaign conducted by the development and membership department follow and include information on donors, pledges, expenses, and brochures for the capital campaign. Sample solicitation letters and lists to which they were sent are contained in a separate folder. There is also a small amount of material relating to the company Charles L. Feldstein & Co. which took over management of the capital campaign in 1983.

The architect's records are from the firm of Dalton, van Dijk, Johnson & Partners. The subseries begins with records relating to the initial feasibility study that recommended a new wing. Floor plans of the proposed addition and photographs of the architect's model follow. Contracts, invoices, job management meetings, building specifications, and change orders are included in this subseries. The final subseries of miscellaneous records contains the conservation department's requirements for renovating the space formerly occupied by the library, the approval papers from the

Fund-Raising

Cleveland City Planning Commission, and photographs of Sherman and Ruth Lee in front of the new wing construction.		
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Case Western Reserve University		

Case Western Reserve University

Scope and Contents note

Two educational institutions that resided on University Circle along with the Cleveland Museum of Art were Western Reserve University, founded in 1826, and Case Institute of Technology, founded in 1880. The two merged to form Case Western Reserve University in 1967. Prior to their merger, the museum had an informal relationship with the art history Department of Western Reserve University, providing students and faculty with the use of museum resources when asked. With the merger of the two universities imminent, a study commission was formed to strengthen the bonds between the newly formed CWRU and the museum. Sherman Lee and professor Harvey Buchanan of CWRU met in 1966 and 1967 to work out the terms of a partnership between the museum and the university for the purpose of educating students in art history and museum studies. The joint program in art history began in the fall of 1967. Curators of the Cleveland Museum of Art (Sherman Lee included) served as adjunct faculty of CWRU, teaching courses to both undergraduate and graduate students. The university also employed approximately five full-time professors of art history. Courses were taught at the Cleveland Museum of Art. Students used the museum's library for their studies.

The joint program evolved to offer students several advanced degree options: a Master of Arts in Art History; a double master's program between art history and library science; a Master of Science in Art Education; a Doctor of Philosophy in Art History; and a Doctor of Philosophy in Art Museum Studies. Although some of the degree programs were eliminated, as of 2001 the joint program still offered both the graduate degree programs in art history (M.A. and Ph.D.), and art history and museum studies (M.A. and Ph.D.). CWRU also began offering an Asian Civilization major to undergraduates in the spring of 1973. A committee at CWRU, of which Sherman Lee was a member, fought for the creation of this undergraduate major. The courses created for the major were also taken by PhD students studying Asian art. Professor Morris Rossabi became the program's coordinator. Sherman Lee served as an advisor, and curator Wai-Kam Ho taught some of the courses. The program fell on hard times in 1976 when the university cut part of its budget due to too small of an enrollment, but it was able to weather this setback, and existed as of 2001.

This series contains records documenting Case Western University's involvement with the museum and with Sherman Lee. The records begin with general correspondence between Lee and the university, organized chronologically. Topics cover the formation of the university, reports on its academic status, changes in its program, and other curriculum-related issues. Lee was very interested in the well-being of the university due the CMA-CWRU joint program and the university's importance to the University

Case Western Reserve University

Circle area. Other topics include faculty searches, special programs, and research questions relating to artwork. Correspondence with specific faculty members follows the general correspondence.

The next portion of this series documents the formation and administration of various academic programs at CWRU. There is a small amount of information about the Asian Civilization (later called Asian Studies) program and History and Museum Studies program. Most of the records relate to the joint program in art history. These begin with reports from the study commission and the agreement set forth by Harvey Buchanon and Sherman Lee. They are then divided into folders by function: general correspondence; rules and guidelines; evaluation; grants, foundations, and fellowships; staff; exams; and students. The joint program was constantly examined and revised. The tension between the university's and the museum's wants and needs is evident in the documents. Correspondence, memoranda, reports and other documents are from the faculty, trustees, and students of CWRU. Some of the records are addressed directly to Lee; others are documents sent to all parties with an interest in the joint program. There is also a small amount of interdepartmental correspondence between Lee and other museum staff, particularly Gabriel Weisberg, who was curator of art history and education from 1972-1980. This section ends with folders for individual students Sherman Lee taught directly and includes correspondence on program-related issues and numerous requests for recommendations.

The series ends with correspondence between the museum and the Press of Case Western University, the university press in charge of publishing CMA's imprint from 1967 to 1975. Prior to 1967 it was the Press of Western Reserve University. Correspondence includes sales figures. The university eliminated the press in 1973; the records end with an article from 1975 reflecting on the end of the press.

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Scope and Contents note

Sherman Lee served in numerous national arts organizations and was an active member on many of their governing bodies. Included in this series are the records relating to the American Arts Alliance, the American Association of Museums, the American Federation of Arts, the Asia Society, the Association of Art Museum Directors, the College Art Association, the Council on Museum Education in the

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Visual Arts, CULCON (United States - Japan Conference on Cultural and Educational Interchange), the International Council of Museums, JDR 3rd Fund, the Museum Presidents Council, the National Foundation for the Arts and Humanities, and the Ohio Arts Council.

The American Arts Alliance was a lobbying organization dedicated to supporting the visual arts. Sherman Lee was appointed to its board of directors in 1977, serving until 1983. He also was the board's chair from April 1979 through April 1982. The American Association of Museums, a professional association for all types of museums, was the largest organization to which Sherman Lee belonged. Lee participated in the annual meetings and served on a variety of committees of AAM while director of the Cleveland Museum of Art, including the committee on the revision of the constitution and bylaws, 1958-1959, the finance committee, 1958-1959, the membership committee, 1980-1981, and the International Council of Museums committee from its founding in 1973 to 1977. Additionally, he served as councilor-at-large from 1978-1981 and contributed to the AAM's legislative program which created its first Legislative Service Notebook in 1981. Lee was also a member of the board of trustees for the American Federation of Arts, a national organization which provided traveling art exhibition service; published art books; and sponsored film festivals and educational programs. He served from 1959 to 1977, although he was not very active and rarely attended meetings.

An important Asian art organization, the Asia Society was founded by John D. Rockefeller III in 1957. Lee, who additionally served as Rockefeller's advisor for his personal Asian art collection, was offered membership to the society in 1958. He quickly became involved in organizing exhibitions at the Asia Society's gallery in New York City. He served on the committee overseeing the opening exhibition in 1960, *Thirty Masterpieces of Asian Art from American Collections*, and contributed to many subsequent exhibitions. He participated on various committees and served as a trustee from 1979-1983.

Lee was perhaps most active with the Association of Art Museum Directors (AAMD). He served on numerous committees but devoted most of his energies to the legislative committee, (also called the government and art committee) on which he served on from 1973-1978, chairing from 1975-1978. Lee worked on promoting tax legislation that was favorable to museums and other charitable institutions. The committee, with the aid of other AAMD committees, lobbied for legislation that would enable the United States to follow the recommendations set forth by Unesco to curb the illicit export, import, and transfer of ownership of cultural property. He testified in 1977 and 1978 as the AAMD representative before committees of the House of Representatives and the Senate, regarding H.R. 5643, a bill to support the UNESCO recommendations. The bill was not successful. Lee resigned as chair of the government and

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art committee (the successor to the legislative committee) in 1978. His involvement in AAMD decreased dramatically after 1979 although he continued to serve on other committees.

A more scholarly association to which Sherman Lee belonged was the College Art Association which promoted and disseminated scholarly art research through conferences and publications. Lee served a term on the board of directors from 1974 to January 1978. He also chaired the museum committee of the CAA from 1973-1976. Lee reduced his activity in the CAA after 1978.

The Council on Museum Education in the Visual Arts (COMEVA) existed from 1972-1978 to study educational methods and programs in museums around the country and publish their results for the museum and education community. Sherman Lee chaired the council and Adele Silver, manager of public information at CMA, served as deputy director of the project. The reports were edited by COMEVA members and brought together in a large monograph, *The Art Museum as Educator*, published by the University of California Press in 1978.

The United States - Japan Conference on Cultural and Education Interchange, known as CULCON, was founded by an agreement between Prime Minister Hayato Ikeda and President John F. Kennedy in 1961 to foster the growth and exchange of cultural resources between the two countries. Sherman Lee began serving on the subcommittee on museum interchange (later the subcommittee on museum exchange) in 1973. He helped organize an exhibition held in honor of the United State's bicentennial, *Masterpieces of World Art from American Collections: From Ancient Egyptian to Contemporary Art*, for which the Japanese government named him a member of the Order of Sacred Treasure. Another international organization in which Lee was a member was the International Council of Museums. He occasionally attended the international meetings and was a member of US-ICOM committee. The US-ICOM Committee merged with AAM's Committee for ICOM to form AAM/ICOM.

John D. Rockefeller III's interest in Asian art and culture, already evident by the founding of the Asia Society, continued with the formation of the Asian Cultural Program as a branch of the JDR 3rd Fund. Rockefeller asked Sherman Lee to join the board of trustees in 1965, a role in which Lee served from 1966 through the fund's dissolution in 1979. Lee's primary interest was with the Asian Cultural Program, although the records also include information on the Youth Program, education programs in the arts, and other projects. The Museum President's Conference was a group of select museum presidents, directors, and financial administrators who met on a yearly basis beginning in 1970 as a way to exchange strategic and financial information. Sherman Lee, the president of the CMA board of trustees (first Lewis Williams and later James Dempsey) and the operations administrator, Albert Grossman attended the meetings. Lee was active with governmental arts organizations, both at the national and state level. With

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the passage of the National Foundation on the Arts and Humanities Act in 1965, two individual federal endowments were created: the National Endowment for the Arts and the National Endowment for the Humanities. Sherman Lee served on the National Humanities Council, an advisory committee for the National Endowment for the Humanities, from 1969-1975, serving his last two years as vice-chair of the council. His art expertise was called upon by both organizations to evaluate grant proposals and programs. Records documenting the formation of the National Foundation on the Arts and Humanities are located in series six, Governmental and Legislative Records, in order to maintain the original order of the records.

The Ohio Arts Council was created in 1965 to provide state money for the arts. Sherman Lee served two consecutive terms as a member of the council, from 1965-1973.

The records in this series are organized alphabetically by organization. Within each organization, the records may be strictly chronological, or may be further divided by subject matter. For example, many of the records are organized chronologically by meeting, followed by records relating to specific committees. Although Lee was a member of many of the organizations during the first half of his directorship, he was most active as a committee member and governing representative between 1970 and 1980, so most of the records are from that time period. The records include meeting minutes, agendas, correspondence, working papers, membership lists, and occasional publications or newsletters of the organizations. Lee's work as a lobbyist on behalf of other organizations is documented under the organization's name in this series, but Lee's work as a lobbyist on behalf of the Cleveland Museum of Art is located in series six, Government and Legislative Records, maintaining the original order of the records.

Some records of particular note bear mentioning here. The Cleveland Museum of Art's accreditation by the American Association of Museums in 1973 is included in this series. The records from the Association of Art Museum Directors document all of Sherman Lee's work on the legislative subcommittee and his work relating to the UNESCO resolution. Because materials relating to the UNESCO resolutions regarding the traffic of cultural property fall under so many different committees and subcommittees, that material was brought together as a subject file under AAMD. The records contain bills, correspondence, articles regarding traffic in cultural property, and testimony before House and Senate Committees. Documentation regarding exhibitions that Sherman Lee organized for the Asia Society and for CULCON is found under their respective organizations.

Box

Folder

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Government and Legislative Records**Scope and Contents note**

Sherman Lee actively lobbied various departments and elected bodies of the United States federal government concerning issues of importance to the Cleveland Museum of Art. The museum's legal council kept him informed of changes in federal law or regulations, and his involvement with the American Association of Museums and the Association of Art Museum Directors kept him civically active. He corresponded with different departments in the federal government on a variety of issues affecting the museum, the most important of which, and one that came up frequently, was the question of taxes. The Cleveland Museum of Art, as a private museum, had to fight to maintain its tax status as a publicly supported institution. This issue appears in the records beginning in 1963 through 1971. The museum also lobbied to keep membership dues and donations of artwork tax deductible. Of particular concern was the Tax Reform Act of 1969, which attempted to reduce the size of the deduction a donor

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of artwork could receive. Museums successfully lobbied against the measure. Another governmental issue affecting the museum was new regulations forbidding trade with China after 1950, including the purchase of art, as a method of trying to reduce Communist power in China. The State Department's division of Foreign Assets Control (FAC) enforced the Trading with the Enemy Act. The regulation hampered Lee's efforts to expand the Asian art collection by restricting trade and requiring the museum to provide information to the FAC regarding art objects that had already been purchased to prove that the sale of the objects did not benefit China. Lee also helped the Bureau of Customs appraise Asian artwork seized from dealers around the country. The severity of the trade restriction was eased in 1972 and normal trade relations status was implemented between the United States and China in 1980.

The Cleveland Museum of Art benefited from government programs in a number of areas. The museum participated in the Exchange-Visitor program, headed by the Bureau of Educational and Cultural Affairs in the State Department which provided for the exchange of curators and researchers with those at overseas museums. In 1964 CMA exchanged the assistant curator for research and publications, Rémy G. Saisselin with Beatrix von Ragué, director of the Museum Für Ostasiatische Kunst at the State Museum in Berlin. Lee later arranged for Vinod P. Dwivedi, curator at the National Museum in New Dehli to come to Cleveland in 1967. CMA ended its participating in the program in 1968. The exhibitions department of the United States Information Agency brought the little known but important John Singleton Copley painting, "Mrs. Humphrey Devereux" to the United States from the National Gallery of New Zealand for conservation work. The agency then organized a national tour of the newly restored painting that included Cleveland, in 1965, prior to the painting's return to New Zealand

In addition to working with different governmental departments, Sherman Lee kept a close watch on legislation that might affect the museum. He lobbied for the creation of the National Foundation of the Arts and Humanities, which was established in 1965. In 1975 he testified before a joint hearing of the House Committee on Education and Labor and the Senate Committee on Education regarding the Arts and Artifacts Indemnity Act, which would provide insurance coverage to museums trying to host large exhibitions. The records in this series were brought together by Lee's office under the heading, "U.S. Government." The series begins with the records organized by federal department name, and ends with records relating to legislation, congress, and one U. S. court case. Federal departments are organized alphabetically, with divisions within each department filed under the department name. Information on the Visitor-Exchange program is filed under the Department of State and includes the museum's application to the program and some correspondence with potential exchangees. Correspondence about the prohibition on trade with Communist China is located with the records filed under the Department of Treasury. The material documents the Cleveland Museum of Art's efforts to gather the provenance

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of their own Asian artwork to prove that none was smuggled out of China, and their difficulties in acquiring Chinese art from the Far East. The records also contain Lee's appraisals of smuggled artwork seized by customs officials. Correspondence with the Internal Revenue Service is filed under the Department of Treasury and includes some appraisals performed by Lee for the IRS, although the bulk of the records relate to tax regulations. Documents include announcements from the American Association of Museums, correspondence with the museum's legal council at Hahn, Loeser, Freedheim, Dean & Wellman, and with the Washington attorney and lobbyist, Kenneth Liles. The United States Information Agency file contains information and photographs of the John Singleton Copley portrait, "Mrs. Humphrey Devereux." The last folder of records relating to federal agencies contains a small amount of correspondence with miscellaneous government offices.

The second half of the series contains records relating to legislation, congress, and one court case. Records concerning specific legislation are organized chronologically. Correspondence is with elected officials, Kenneth Liles, the Washington attorney and lobbyist, CMA legal council, and other museums. The files also contain news releases from the American Association of Museums and articles and clippings about the legislation in question. They are followed by chronological correspondence with members of the House of Representatives and the Senate about legislation not sufficient enough to warrant a separate folder. It relates mostly to funding for the National Endowment for the Arts and the National Endowment for the Humanities. It also contains Lee's personal requests to representatives and senators to end the Vietnam War. Lee's correspondence with Ohio state legislators is located in series 1. One folder regarding the court case U. S. v. McClain is about a group of dealers who were prosecuted for illegally bringing cultural property into the United States from other countries. The file contains information about the case that Lee requested from the attorneys. Legislation and further information about the illicit export, import, and transfer of ownership of cultural property, including the Unesco resolution and Lee's testimony before congress, are located in series 5 under the Association of Art Museum Directors. The AAMD records also contain additional tax legislation information.

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